here, like the worthy elder on the left, something superhuman to revere. We younger men (so Raphael seems to call to us) are occupied with the beautiful maiden on the right, who says to the spectator of the picture, with her challenging and by no means devout look, " The mother and her child—is not that a pleasant, inviting sight ? " The face and the look are reflected in the joy in the faces of the beholders. The artist who devised all this enjoys himself in this way, and adds his own delight to the delight of the art-lover. As regards the " messianic" expression in the face of the child, Raphael, honest man, who would not paint any state of soul in which he did not believe, has amiably cheated his religious admirers. He painted that freak of nature which is very often found, the man's eye in the child's face, and that, too, the eye of a brave, helpful man who sees distress. This eye should be accompanied by a beard. The fact that a beard is wanting, and thattwo different ages are seen in one countenance, is the pleasing paradox which believers have interpreted in accordance with their faith in miracles. The artist could only expect as much from their art of exposition and interpretation.

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PRAYER.—On two hypotheses alone is there any sense in prayer, that not quite extinct custom of olden times. It would have to be possible either to fix or alter the will of the godhead, and the devotee would have to know best himself what he needs and should really desire. Both hypotheses,